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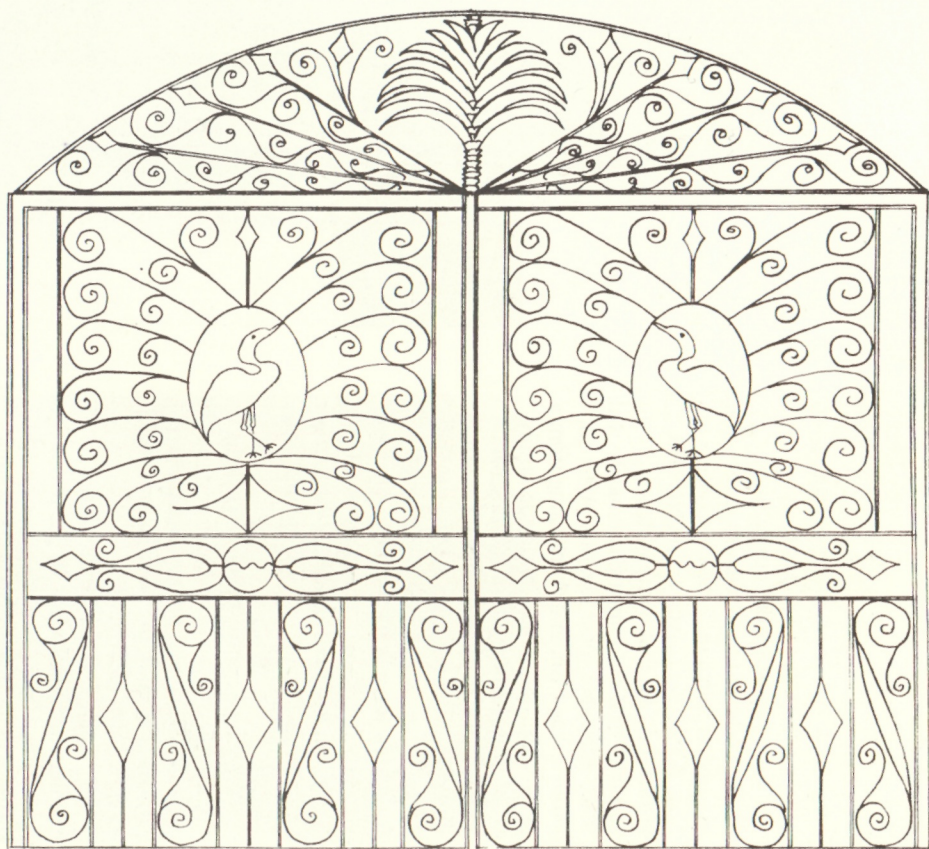
South Carolina State Museum

Volume III

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Philip Simmons Gate Design

10/30/86

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Lights and Lasers

Museum Miniatures Provide Preview

A Tale of Two Watercolorists

The State Museum's E-Team

Alice Ravenel Huger Smith (1876 - 1958)

by Elizabeth Verner Hamilton

By 1928, when she painted *"Evening in the Caw-Caw Swamp,"* Alice Smith had reached the peak of her skills as a watercolorist. In her fifties, she had a well established reputation and clientele eager to buy her work. Having painted and studied since her early teens, by this time she had attained the richness and depth in her work that she had been seeking. She once told Selma Tharin Dotterer, a talented young friend, that she would sit for hours alone in a swamp, seeing and absorbing it. When she understood every detail, she could paint it.

I knew her very well. Miss Alice had discovered my mother's talents as an artist when Mother, bright-eyed Beth O'Neill, had attended a sketching class that Alice had taught on Saturday mornings for little girls in the neighborhood. There was not much difference in their ages — just eight years. But if you were nine and your teacher seventeen, and you loved your teacher very much, your attitude for the rest of your life would reflect a certain deference.

It was this deference which I always recognized in Mother's relationship with Miss Alice. Mother might disagree with her, Mother might do things that Alice did not think fitting, like driving her car alone out into the country to find the cabins with blue windows under great oak trees, or little churches in lonely places, and sit there alone to paint; or making public

speeches about issues of preservation, and getting her name in the paper.

Charleston ladies did not get their names in the paper except when they were married or when they died, according to Miss Alice's code. And artists NEVER advertised, and that dictum Mother accepted. But she fought passionately with Alice about her other exploits. After all, Mother was Irish, and Alice came from a very conservative old Charleston family, with great admiration for the English. Thus they were temperamentally very different and saw things differently. But Mother treasured Alice's concern. Her friendship was one of the most important elements in Mother's career as an artist. She could not have gotten on without her example, her generosity, her interest and support.

As a fringe benefit of this friendship, Alice took a benevolent interest in me. So although Alice was not my Godmother, she certainly took the place of one, and I, in turn, loved her dearly.

The Smiths were a family of rice planters turned city-folk by the fortunes of war. When Alice, as a young girl, had wanted to go to a good art school, the family had no more resources. All the available money had been spent educating her two brothers. But her father said to her, "Alice, I can train you."

Miss Alice told me the story, "But Daddy," she had said, "you are a scholar, an historian, but you are not an artist."



"In St. Andrews Parish, Charleston," Elizabeth O'Neill Verner, etching.

But her father said to her, "Alice, I can train you. If you listen to me and do what I tell you to do, you will have the training. The first thing an artist has to learn is to use his eyes."

"But I can see."

"All right, we'll test you. Take a walk around the block, Alice, look at the Simonds' house, then come home and draw it."

So Alice walked around the block, counted the windows, the posts on the piazzas, the number of banisters, walked back around the block with her eyes closed, tried to draw the shape of the gables, the proportions of the house, got a terrible headache and went back again, and again and again.

Eventually her mind became like a camera. She could remember anything she focused on. Meanwhile, she was studying every art review and art book she could find. She developed her skills as a draftsman and as a watercolorist. Her early paintings were of leaves and vines in the Art Nouveau style: the color flat, the emphasis on design. One of the people who influenced her at this period must have been her cousin Sabina Wells, who taught art at Sophie Newcomb College in New Orleans.

Then Alice and her father collaborated in producing the monumental volume, *"Dwelling Houses of Charleston,"* published by Lippincott. Alice did accurate pencil drawings and her father wrote the history of the houses. A beautiful book, representing years of work, it came out in 1918. She and her father also collaborated on a work about Charles Fraser, the 19th century Charleston artist.

Alston Read, Alice's cousin and beau, was a brilliant man interested in art and history. He lived in Japan, where he made

a notable collection of Japanese prints. He sent Alice books, prints, the tools and instructions for making woodblock prints, which she learned to do very skillfully. I remember seeing on her work table the blocks of smooth cherry wood; the thick, stubby brushes; pots for mixing the paint, which as I remember was mixed with rice water; the fine paper . . . Alice shared these treasures with Mother and taught her the medium, which is very demanding.

Eventually Alice developed a style of painting that was all her own. It would not have worked on an easel out of doors. She would wet the whole sheet of paper and work with incredibly fluid, quick strokes as the paper dried.

Her most intimate friend was Marie Heyward of Wappolah Plantation on the Cooper River. Alice persuaded Marie to take me as a boarder and pupil when the February greyness gave me flu and bad colds each year. Mother charmed my teachers into letting me go. At Wappolah they were still planting rice. Marie and her brother Joseph were among the last planters on the river.

The landscape abounded in abandoned fields, live oak trees, reserves filled with cypress with their spreading trunks, fields full of broomsedge. In the back country there were mysterious swamps where the white heron, the blue heron and cranes spread their great wings against the primeval trees. That beauty of the Low Country Alice Smith captured for future generations.

(Elizabeth Verner Hamilton is the daughter of Elizabeth O'Neill Verner. The State Museum is fortunate to have works by both Elizabeth O'Neill Verner and Alice Ravenel Huger Smith in its art collection.)



"Late Evening in Caw-Caw Swamp," Alice Ravenel Huger Smith, watercolor, circa 1928.

Status Of Exhibit Construction

The State Museum's exhibit staff, affectionately referred to as the E-team, has been busy transforming the museum's fourth floor into a scene from our state's past. The sounds of hammers pounding and saws buzzing mark the re-creation of two exhibits that typify rural life in our state in the early 1900s.

Two large exhibits under construction are the country store and one-room schoolhouse. The store is a totally new structure that was patterned after a combination of several old country stores in South Carolina. Measuring about 18 feet wide by 25 feet long, its wooden facade will be whitewashed and the sides stained a weathered gray. Over the door will be a sign that was salvaged from the J. W. Jenny store in Allendale County. The interior of the store will be furnished with old cabinets and shelves and stocked with items retrieved from actual country stores that closed as our state became more urbanized. Next to the store, the museum's recently restored hearse will serve as a focal point for an exhibit dealing with funeral and mourning customs in South Carolina over the past 200 years.

A few steps away, a one-room schoolhouse, built in 1870 and moved to the museum from Spartanburg County, is being reconstructed. After the schoolhouse was moved to Columbia, the E-team disassembled it and marked the interior boards for proper placement during the rebuilding process. The writing on the boards where the school children practiced their script is still visible. The exhibit staff has also reproduced school benches and restored a teacher's desk that will be used to furnish the schoolhouse. This exhibit is unique because actual programs for students visiting the museum will be conducted in this structure.

One of the main attractions in an area of exhibits dealing with the Civil War is a life-size replica of the *H. L. Hunley*, the Confederate submarine that sank the Union ship *U.S.S. Housatonic* in 1864. During the past several months, the State Museum's exhibit staff has been restoring the replica of this historic vessel that was built in 1961 at Clemson College. The restoration is now complete and the *Hunley* has been placed in a simulated dry dock for exhibition. Plans are currently underway to have mannequins built and placed inside the submarine to operate the cranking system which turns the propeller.

Two exhibits still on the drawing board but due to be constructed soon include a 1920's gas station and a section of Fort Moultrie. Drawings for the reconstruction of an old Standard Oil gas station have been finalized. The E-team has taken great care to accurately reproduce this building and special attention has been given to such architectural features as terra cotta roof tiles and stucco walls. The station will be equipped with an authentic pump acquired from the widow of a long-time Exxon employee and period containers of Standard Oil products. A 1922 Anderson touring car, manufactured in Rock Hill, will be exhibited in front of the station.

Fiberglass logs, simulating Fort Moultrie's original palmetto logs, will be used to re-create a portion of the fort's wall, complete with black cannon muzzles

peeking out between the wood. This recreated section of Fort Moultrie will remind visitors of the Revolutionary battle that gave our state its nickname and serves to introduce the history of the "Palmetto State."

Suspended from the ceiling of the fourth floor is a single-engine airplane built by aeronautical engineering students at Clemson College back in 1925. The plane, which had been disassembled for storage purposes, was recently put together again



Russell Lowery (right) and Jeff Swager join forces to help build the country store exhibit.

by members of the E-team. It will be part of the transportation area of exhibits on the museum's third floor.

The E-team's dramatic work progresses on a daily basis as new exhibits unfold before the staff's eyes. In future issues, we will continue to give you a closer look at how we are developing those exhibits you will see in the museum on opening day.

— by Caroline H. Miley



Russell takes an accurate measurement during construction of the one-room schoolhouse.



Members of the museum's exhibit staff examine the tail section of the Clemson airplane.

— ON THE COVER —

Philip Simmons, a nationally recognized Charleston blacksmith, designed this wrought iron gate for the State Museum. This project was funded by grants from NCNB and the Folk Arts Program of the National Endowment for the Arts.



Philip Simmons discusses the design for the museum's wrought iron gate with Ronnie Pringle, a Charleston blacksmith and former apprentice of Simmons, who will actually construct the gate. The dominating motifs of the gate are a S.C. palmetto tree and a pair of Low Country egrets. According to Lise Swensson, the museum's curator of art, "Philip Simmons has incorporated the elegance and symmetry of traditional Charleston ironwork with his own creative spirit and life experiences."

APR 2 1987

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IMAGES, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's natural history, science and technology, cultural history and art.

Winter 1987 Volume III Number 1

Work-Study Students Earn While They Learn

Some new faces have popped up around the offices of the State Museum during recent months. University of South Carolina students are working in various areas of the museum on a part-time basis. They are participants in the College Work-Study Program which gives students the chance to help pay for their college education while gaining valuable work experience. The main purpose of the program is to enable students to earn, rather than borrow, the assistance they need to attend college. Eighty percent of the students' earnings may be paid by the federal government, while the employer pays 20 percent of the earnings. To qualify for the program, a student must have received a financial aid award that includes work-study employment eligibility.

Currently, eight students are working at the museum. Keysha Ross works as an office assistant and receptionist; Dawn See conducts research for Lise Swensson, the curator of art; and Sandra Tomlinson is an office assistant for Margaret Anne Lane in the education department. Kieran Michael Brown is a researcher for the cultural history department; Jeffrey Ham assists in the accounting department; and John Broom, William Harper and Jerry Irick work in the exhibit workshop.

For Keysha Ross, an important feature of a work-study job is that employers will arrange work schedules to accommodate class schedules. In addition to answering the phone, making photocopies, filing and processing mail for the museum, this busy nursing student works as a resident advisor in her dorm, is correspondence secretary for her sorority, treasurer of the USC Sorority Council, and is active with AFRO and A Touch of Faith Gospel Choir. "Regular" jobs are often less flexible about students' work hours.



Fielding calls and questions and routing them to the proper receiver is a job Keysha Ross handles with ease.

Dawn See, an art history major, researches certain artists and handles correspondence to arrange borrowing art objects from the owners. This job is particularly interesting to Dawn, because as she says, "there are very few opportunities for me to do anything in my major." Dawn, who graduates in August, would like to pursue a doctorate in art history and then perhaps find museum-related work. "With some sort of experience under my belt, it won't be as difficult for me to find a position if I want to go that route." For Dawn, valuable on-the-job training is an extra benefit of her work-study position with the museum.

Sandra Tomlinson's experience with the museum is an example of how a work-study position can broaden a student's outlook and enhance his or her education. Before she took this job, Sandra had the same attitude about museums that many of her friends still do. "I used to think of museums as stuffy and kind of boring, but when I began working here I started learning a lot." As these students learn more about museums and relate their experiences to their peers, the whole museum system will benefit from increased interest.



Addressing name badges for meetings is only one of the many tasks Sandra Tomlinson performs for the museum.

Originally from Yonkers, N.Y., Kieran Michael Brown is not only gaining an education at USC, but he is learning about the rich history of our state. "This job has really made me appreciate a lot of things about South Carolina and the people who do research. I love this job . . . it's not only interesting, but since I've taken it I've seen South Carolina and the South in a totally different light."



Kieran Michael Brown distributes copies of correspondence he has written.

Not only does the work-study program benefit students, but it gives outside institutions the opportunity to become involved in the educational system. By taking part in USC's work-study program, the State Museum invests in the future of education by providing jobs for students and by ensuring that continued interest in museums will be a part of the next generation.

— by Milly H. Kibler

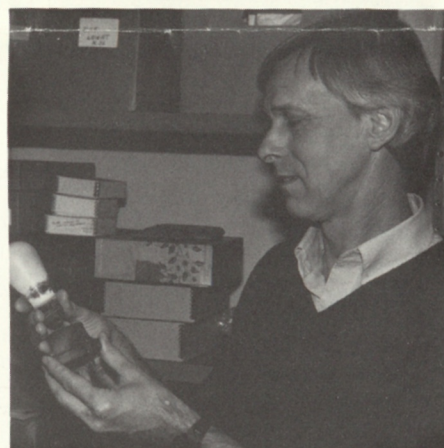
Lights and Lasers — Science and Technology Collections

Museum employees will go to great lengths, or should we say great heights, to collect artifacts and preserve history. Jeff Swager and Ron Shelton went "repelling" on the State House cupola to collect and preserve some technology history. Some very interesting and significant science and technology collections have occurred in recent months, but we'll only be able to report on a few at this time.

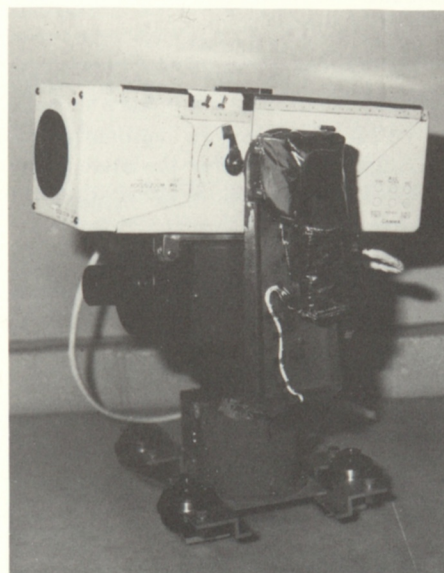
A few weeks ago the museum was given approval to collect the remaining light bulbs and fixtures of the earliest electric decorative lighting in the State House. First installed in 1903, the light bulbs and system represent turn-of-the-century, state-of-the-art electric lighting.

Originally, nearly fifty bulbs lighted the State House cupola quite spectacularly. However, these particular lights had probably not been used since the 1940s since the capitol dome is now lighted by flood lights on the ground. Most of these old bulbs had succumbed to weather and nature and only eight remained when the matter was called to the museum's attention a few months ago.

The bulbs were of the vintage that might have been installed before 1910. A Smithsonian report indicated they could date as early as 1906 and are generally rare. The bulbs have a noticeably different shape than any being used today and are



Ron Shelton holds one of the light bulbs salvaged from the State House.



This laser range-finding instrument, which is now part of the museum's collections, was used on astronaut Ron McNair's first space flight.

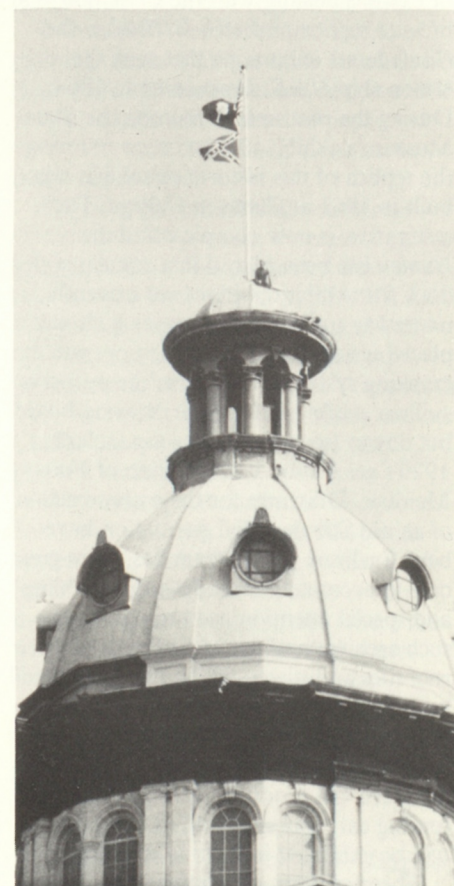
frosted with a white coating on their exterior. The manufacturer is unknown.

Because of another important development, the museum will be able to display and interpret the first space shuttle laser instrument in our space science gallery. In February 1984, astronaut Ron McNair, on his initial space flight, was the first ever to use a laser range-finding instrument on a shuttle mission. This was especially significant since Dr. McNair was a laser scientist and the museum has already initiated plans for the Charles H. Townes Center, a major laser science exhibit area. In fact, it was through the efforts of Dr. Charles Townes and Dr. Michael Feld, McNair's doctoral advisor at the Massachusetts Institute of Technology, that the museum learned the instrument had first been used on McNair's space mission, STS 41-B.

After a few weeks of communications and negotiations with NASA, the museum staff were delighted to learn that the instrument would be made available on a long-term loan. The instrument will be interpreted both historically and technologically as a part of the space science area which is devoted to South Carolina astronauts and the space shuttle program. Astronauts Ron McNair and Charles Bolden had previously contributed mementos and objects for this area of the display.

The gallery will also feature astronaut Charles Duke's mission to the moon in 1972; space exploration principles and technology; and astronomy, where the focus will be the historic Fitz telescope donated to the museum by Erskine College.

— by Ron Shelton



Ron Shelton and Jeff Swager retrieve historic light bulbs from the State House cupola.

Design Team's Models Provide Museum Preview

Remember as a child building model cars or dreaming of elaborate doll houses? If so, you would be thoroughly intrigued by the work of the State Museum's design staff.

This talented group of individuals are constructing miniature models of the museum's exhibit floors using foam core, balsa wood, different weights of cardboard and various other materials. For instance, while building the model of the Discovery Room, Susan Hawfield, one of the designers, discovered that she needed items representing art objects, science articles and history artifacts. Not having objects like this on hand, she contacted a specialty store in Columbia and bought a bag of small Cracker Jack-type toys that were used to complete the model. Another occasion arose where additional material was needed to make a model an accurate representation of future exhibit space. This time it was the textile area which will be located on the museum's third floor and remnants of cloth found in the museum's design studio were used in the model to

demonstrate the weaving process.

Dan Dowdey, another of the museum's designers, is building a model of Fort Moultrie to show the company hired to produce the fiberglass palmetto logs that will be used to construct the fort, the number of logs needed and the correct angles at which they should be cut to fit properly.

The purpose of these models, according to Thom Roberts, the museum's senior designer, is to provide a good visual tool for the curators and their staffs. "It's much easier to see the placement of artifacts, the traffic flows and the spacing of exhibits when you have a three-dimensional model rather than a flat floor plan that is nothing more than lines on paper. With a model, it's clearer to see spatial relationships and detect any potential architectural problems. For example, if there is a closed space that may trap the public, we can change a wall configuration to create a better traffic flow," stated Roberts.

In addition to constructing the models

of the exhibit areas, Darby Erd, the museum's graphic designer, is also building actual miniature models of a wagon and other items that will be used in museum dioramas. One model he recently completed is a Conestogo wagon which will be used in the "Upcountry Settlement" exhibit on the museum's history floor. It was constructed from a kit he ordered from a company in Spain. Erd has also put together a bid package requesting estimates from firms to construct model ships that will be used in an exhibit on coastal waterways. In another area of design work, he is using his artistic talents to produce paintings of Pleistocene animals that will be used in an exhibit on the museum's natural history floor.

Other projects that the design team has tackled include the development of floor plans and elevation drawings, signage for the building and the State House case, taping wall configurations on the museum floors, and the construction of a height

measurer used to measure display walls and determine lighting needs.

The work of the State Museum's design team is intense and their efforts are vital to the success of the project. With the artistic and creative talents this group of designers bring to us, there is no doubt that the State Museum will take its place as one of the premier museums in the nation.

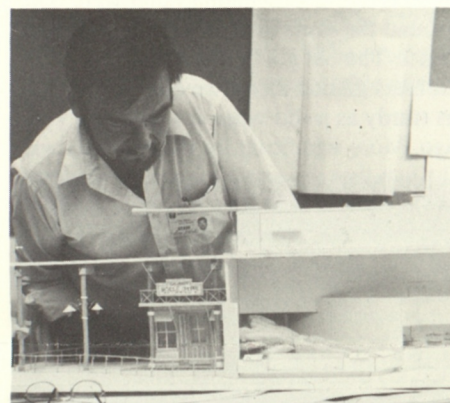
— by Caroline H. Miley



Dan Dowdey works on the model of Fort Moultrie.



Darby Erd puts the finishing touches on the Conestogo wagon.



Thom Roberts takes a close look at the model of the third floor transportation area.



Susan Hawfield displays the model of the Discovery Room.

TEP Adds New Exhibits

The Traveling Exhibitions Program (TEP) continues to attract both exhibit sponsors and exhibitors. Three new exhibits have been added to the TEP offerings during the last third of the year and another will arrive in January.

"Photographs from the South Carolina State Art Collection" includes both color and black and white photographs by contemporary South Carolina artists. Fifteen traditional and *avant garde* works comprise the show. The State Art Collection is a program of the S.C. Arts Commission that is traveled under the auspices of the State Museum.

"The Crafts Association's Annual Juried Show" changes yearly and has been

traveling through TEP for about four years now. This year's show opened at the Gibbes Art Gallery and was juried by Verne Stanford, director of Penland School, Penland, N.C. In his juror's statement, Stanford said, "It has a unique and vigorous identity . . . I have tried to balance the level of craftsmanship with what I felt to be the artists' basic understanding of material, their fundamental sense of design and their presentation." Merit award winners were Jean Clark, Dale Ziglar and Stephanie Smith of Columbia; Jeri Burdick of Eutawville; Kim Keats of Aiken; and Pam Granger Gale of Hilton Head Island. The show includes ceramic and porcelain

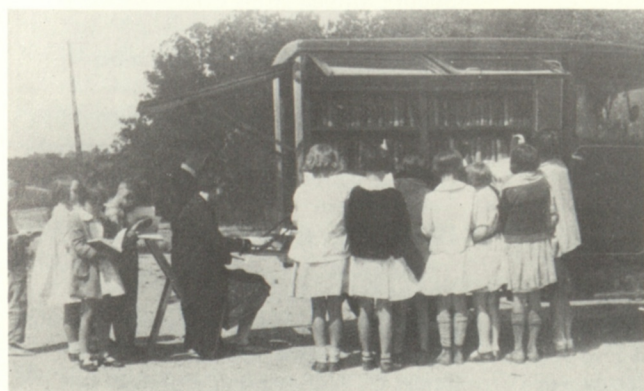
vessels and sculpture, weavings and fiber pieces, baskets, and photography.

"Southern Visions," another annual exhibition, became available in January. It is a photography competition for North and South Carolina photographers co-sponsored by the Museum of York County and Home Federal Savings and Loan.

The College of Library and Information Science at the University of South Carolina has organized the exhibit on "The Foundation of South Carolina's Public Library System." Some historians credit South Carolina with the founding of the first public library in the United States. It is indisputable that it had the first library

law. Photographs, official documents, posters and charters of incorporation document the evolution of our state library system.

All of these new exhibits still have available booking dates. Traveling exhibits are available to museums and related organizations (historic sites, zoos, art centers and galleries, science centers, libraries, and archives), other non-profit organizations (hospitals and schools), and private businesses. The exhibits are virtually cost-free. To reserve an exhibit, potential exhibitors should contact Beverly Littlejohn, coordinator for statewide services, at the museum. Proposals from individual artists or institutions wishing to organize an exhibit are also welcome.



Some of the photographs from the new TEP exhibit, "The Foundation of South Carolina's Public Library System."

Important Objects Donated To Museum's History Collection

The history collection has grown tremendously since the State Museum was organized in the 1970s. As more people learn about this coming cultural attraction, they find that they can help us by donating objects to our collection. Despite this generosity there were still some specific objects that were needed to complete exhibits on the early Indian population and the birth of the cotton gin that could not be found until this year. However, now that they are a part of our collection we can better tell the story of South Carolina's exciting heritage.

The museum has a vast collection of stone tools which had been donated to the museum in the past, but this did not include early clay pots which were an important tool in South Carolina Indian cultures 2,500 years ago. However, this year during our collecting search we were fortunate to locate two important clay pots in Clarendon County. They were discovered on the shores of the newly formed Lake Marion in the mid-1950s by Gene Wells. After keeping them in his family for over thirty years, he donated the pieces to the State Museum in 1986. They are a valuable addition because they represent a mid-stage in the development of pottery and provided our collection with complete examples from this stage. Both are deep-bowled vessels with rim decorations that took artistic and technical

ability to create.

Adding to their significance is the fact that the donor knew where they were found. These two clay pots will be used in the museum's forthcoming Indian exhibit that illustrates the technical ability of Woodland period Indians in South Carolina.

A period that we know much more about is the 19th century when cotton was king. However, until this year we did not have an example of the machine that allowed cotton to become the South's pre-eminent cash crop for over 150 years — the cotton gin. Our search finally was rewarded this spring when I met Mrs. Harriet Cousar during a talk I gave to the Dillon County Historical Society. A few days later I went to visit her home, a 130-year-old farmhouse known as Selkirk Farm. Mrs. Cousar knew all about the history of the farm which her late husband's ancestors started before the Civil War. I did not want to leave! Not only was the house well preserved, but several of the original outbuildings that were built around the same time as the house are still intact. The old gin house where the Cousars ginned their own cotton still looks as sturdy as it did when it was in use years ago. More significant for the museum was the fact that the cotton gin was still intact in the second floor loft. Although it had not been used for years the old machine is



Fritz Hamer poses beside a cotton gin he collected from Dillon County and displays two clay Indian pots that were discovered in Clarendon County.

in remarkably good condition. It was powered by a mule or horse that walked in a circle below the loft turning a crank that powered the gin above. Made in Macon, Ga. it was called the "Excelsior Gin" and was probably built in the 1870s. The model was patented on July 4, 1871.

Mrs. Cousar has donated this wonderful piece to the museum. It will be a major artifact in our cotton gin exhibit which will interpret the impact and development of the cotton gin on the economy and society of South Carolina during the 19th century.

Many other artifacts were donated to the collection last year which also have interesting stories. These are just two that help illustrate the story of our collecting process during the year.

— by Fritz Hamer



DONORS

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

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 Janet C. Wright

Memorials Since September

Brookland Cayce High School
 Beverly J. Jackson
 Mr. and Mrs. Ira M. Koger
 Mr. and Mrs. George E. Sineath

In Memoriam

J. Willis Cante, a member of the State Museum Foundation board of directors, passed away in October. Cante was serving a second three-year term on the board, having generously supported the Foundation's efforts with his time, talents and resources. A memorial gift has been sent by the board of directors to the Endowment Fund.

HELP!

The Friends' organization is in need of several card tables. They don't have to be beautiful, just stable! If you have a used one you'd like to donate, please call the Friends' office at 737-4935 and we will arrange to pick it up.

Mark Your Calendar!

After the museum opens in July 1988, there will be many special events held in the building. THE event *before* the museum opens will be the "Bare Walls Gala," to be held Saturday, March 7, 1987 in the renovated, yet mostly empty museum building. The purpose of this fund-raising event is to feature the "bare walls" of the recently renovated museum building. This will be a once-in-a-lifetime opportunity to see the museum in a way it may never be seen again — before exhibits are installed. The special events committee, comprised of seven Foundation board members, is hard at work to make this gala a fitting "first" special event. The invitations for this black-tie optional affair were mailed in February. There is much work to be done by the various committees. If you are interested in serving on a committee or participating in the preparations for this exciting event, please contact Sharon Vanzant (787-7539) or Jenny Sloan at the Friends' office (737-4921). Many volunteers will be needed to make this a grand and memorable affair!



On November 14, Gov. and Mrs. Riley toured the museum building and exhibit workshop. The group included, from left, Mike Fey, director of exhibits; Victor Murdaugh; Philip Walker, president of the Foundation board of directors; Gov. Riley; and Betty Murdaugh, museum trustee.

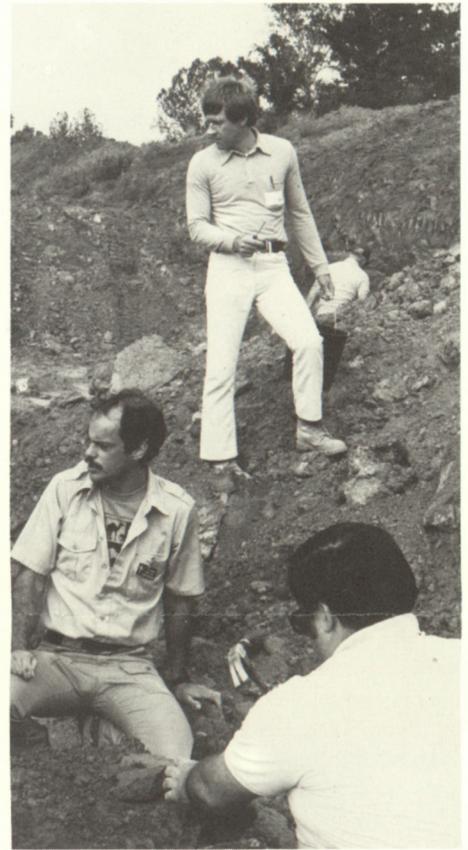


On January 19th, AT&T officials presented a \$25,000 check to the SCSM Foundation to be used to fund exhibits in the Hall of Science and Technology. This check represents the first half of AT&T's \$50,000 pledge to the museum. From left are: Guy F. Lipscomb, Jr., Chairman, SCSM commission; Frederick B. Dent and Robert E.

Campaign Firm Hired

Ketchum, Inc. has been retained by the Foundation board of directors to assist in planning and conducting a major capital campaign in 1987-88. John Bondeson, a Columbia resident, has been assigned as campaign director.

Funds are being solicited from the private sector to construct and install over 250 exhibits on the natural history, cultural history, and science and technology floors by the time the museum opens to the public in 1988.



Michael Ray (kneeling), curator of natural history, and Danny Smith (standing), assistant curator of natural history, enthusiastically discussed and identified fossils for participants on the November caravan to the Giant Portland Cement quarry in Harleyville.

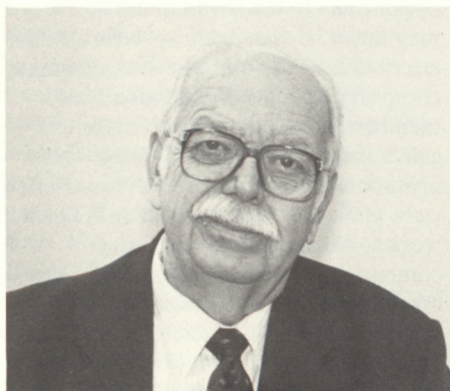
MUSEUM NEWS

Rick Shackelford started the new year right when he began work as the State Museum's exhibit preparator. Rick's past work experience includes four years as curator of properties for the Historic Columbia Foundation and more recently he was employed by Madison Hall, a Columbia furniture and decorating store. He is a 1985 graduate of the University of South Carolina with a bachelor of fine arts degree in ceramics.



Rick Shackelford

John Bondeson of Ketchum, Inc., Pittsburgh, Pa., the largest fund-raising firm in the United States, was hired in November to assist the State Museum Foundation Board in raising a minimum of \$1 million by July 1987 to meet the state's challenge. John is a senior director of Ketchum, Inc. and has been with the firm 28 years, during which time he has worked in 48 of the 50 states.



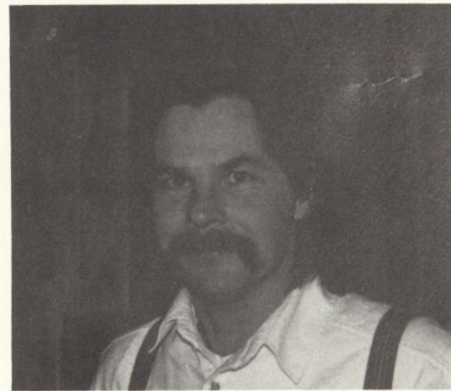
John Bondeson

Cheryl Johnson, a native of Baltimore, Md., became the State Museum's new receptionist in December. She attended Mount Holyoke College in Massachusetts and has worked in various court systems throughout the country since 1979, most recently serving as a deputy clerk in the U.S. District Court in Denver, Colo. She recently moved to South Carolina to join her fiancé and will be married soon.



Cheryl Johnson

Glenn Dannelly was selected to fill the position of master craftsman for the State Museum and joined the staff in January. Prior to his employment with the museum, Glenn was self-employed as a subcontractor involved in all phases of home building, remodeling and interior trim. Glenn's responsibilities at the museum will include exhibit finish carpentry, restoration work and custom cabinetry.



Glenn Dannelly

Janet Hudson, a native of Camden, is the State Museum's new chief of public safety. She comes to us from Capitol Police/SLED where she worked for five-and-a-half years. Her educational background is extensive and includes a B.A. degree in history/political science from Presbyterian College, a masters degree in education from the University of South Carolina and an A.A. in criminal justice from Midlands Technical College. She is also a 1982 graduate of the S.C. Criminal Justice Academy. Janet is interested in music and recently recorded a record, "Carousels and Christmas Trees," that played in the Midlands and low country during the holiday season.



Janet Hudson

Pat Lott joined the State Museum staff in October as our newest administrative assistant. Pat's work experience includes eight years as a staff assistant to two members of Congress and one year as a business teacher at Laurinburg Institute, Laurinburg, N.C. In 1981, she joined the staff of the Southern Educational Communications Association as assistant to the director of instructional television. More recently she was employed as secretary/librarian for the education department at Providence Hospital in Columbia. Pat is a graduate of South Carolina State College with a degree in business education.



Pat Lott

Michelle Baker, the State Museum's receptionist since January 1985, was selected to fill the newly created position of assistant registrar and assumed her duties in September. In addition to assisting the registrar with the cataloguing of collections, she will also lend a hand to the traveling exhibitions program and help out in the area of photo processing.



Michelle Baker



**SUPPORT THE
STATE MUSEUM**

ATTENTION! ATTENTION!

The S.C. State Museum is seeking a few volunteers with data entry skills to help enter all the artifacts that we have on hand into the new collections management system.

This will be a rewarding task for those who participate as they will have an opportunity to take part in building a museum for their children's future.

If interested, volunteers should contact Herb McCraw at the State Museum, (803) 737-4921.

More than 30 members of the State Museum's Education Advisory Committee represented the museum as "Decemberfest" volunteers for the ETV Endowment. Their framed Certificate of Appreciation hangs in the Education Department's new office at the museum.



S.C. Museum Commission
P.O. Box 100107
Columbia, S.C. 29202-3107

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Please send us your address changes on cards available at the post office. Undelivered letters are returned to us at a cost of 30 cents each. Thank you for helping us cut expenses.



1987-88

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